FS/WS 426 ALMODÓVAR AND HIS CONTEMPORARIES: THE IMAGE OF WOMEN IN SPANISH FILM
IES Abroad Madrid

DESCRIPTION:
This course addresses two of the most compelling areas of contemporary Spanish cinema: the work of Pedro Almodóvar, one of Spain's most internationally renowned filmmakers, and the representation of women in Spanish cinema, particularly in films directed by women.

The primary objective of the course is to provide students with the tools necessary to understand Pedro Almodóvar's cinema and the representation of women in his films. Students will also gain an understanding of how his body of work fits within the broader landscape of contemporary Spanish cinema, with particular attention to films directed by Spanish women between 2000 and 2025. By the end of the course, students will be able to identify and analyze the aesthetic and cinematic elements that have made Almodóvar one of the most influential Spanish filmmakers of recent decades. They will also be able to understand the evolution of the representation of women in contemporary Spanish cinema and develop original analyses and interpretations through the application of different film theories.

Spanish cinema is currently witnessing a remarkable surge of films directed by women. Accordingly, students will be provided with the analytical tools necessary to identify the common features that characterize this trend, which in some cases reflects the direct influence of Pedro Almodóvar's cinema. The course will also help students develop greater academic rigor and depth in their analysis and discussion of films. To this end, students will be introduced to a range of conceptual and analytical tools drawn from film studies, cultural studies, feminist criticism, and gender studies.

Finally, the course seeks to foster, or where appropriate strengthen, an interest in Pedro Almodóvar's cinema as a means of gaining a deeper understanding of Spanish society and culture, while also introducing students to several emerging women filmmakers whose work has already achieved international recognition.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

COURSE FREQUENCY: One session per week

LANGUAGE OF INSTRUCTION: Spanish

INSTRUCTOR: [redacted]

PREREQUISITES: Advanced proficiency in Spanish equivalent to SP 352 level or to a B2 level of linguistic competence according to the Common European Framework of Reference for Languages (CEFR) / Intermediate High according to the American Council on the Teaching of Foreign Languages (ACTFL).

ADDITIONAL COST: None

METHOD OF PRESENTATION:
This course enables students to gain an overall understanding of the representation of women as it is portrayed in contemporary Spanish cinema (feature films, short films, television series episodes), with particular emphasis on the films of Pedro Almodóvar and on those directed by women filmmakers during the last two decades. The course is structured by combining the independent work that students are required to complete prior to each session with the specific work carried out in class, which includes the analysis of the principal aspects that these films offer for the study of the representation of women in such productions.

To carry out this analysis, the specific interpretation of each film or film excerpt will be undertaken by situating it within a broader academic debate, thereby enabling a critical engagement with the scholarly literature with a view to constructing original, well-founded analytical arguments. Individual work, which is mandatory, allows students to come to class with a basic understanding of

the historical and/or thematic context of the film text under study in each session. This work may consist of viewing a film or critically reading a text.

In this way, the cultural, political, aesthetic, and ideological framework of the director will be reconstructed, facilitating the academic discussion that will guide the sessions. The sessions will also include time dedicated to the formal and thematic analysis of films viewed outside the classroom (approximately 50%) or during class time, for which the active participation of students is required. The dynamics of the class remain open at all times to students' suggestions. The three-hour session includes a fifteen-minute break.

THEORETICAL FRAMEWORK

The contents of the course will be approached through perspectives drawn from different theoretical frameworks. For each of these, there are key reference works that will be cited as appropriate. They are:

- Teoría fílmica [S. Zunzunegui, *Pensar la imagen*; D. Bordwell y K. Thompson: *Film Art: An Introduction*]
- Análisis textual de producciones audiovisuales [F. Casetti, F. Di Chio: *Cómo analizar un film*; J, Monaco, *How to Read a Film*]
- Estudios culturales [R. Gubern: *Estudios sobre cultura visual y cine*]
- Estudios de género [L. Mulvey: *Visual Pleasure and Narrative Cinema*; A. Bernárdez: *Mujeres en medio(s): Propuestas para analizar la comunicación masiva con perspectiva de género*]
- Crítica feminista [P. Aguilar Carrasco*: ¿Somos las mujeres de cine?*]

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation – 10%
- Weekly Reading Assignments – 30%
- Midterm Exam – 10%
- Final Exam – 20%
- Final Paper – 30%

Participation

Class participation, particularly through brief individual and group contributions to class discussion. These in-class contributions are designed to engage with ideas raised by classmates, offer comments or feedback, and stimulate further discussion of the course material.

Weekly Response Papers

Students will submit several commentaries throughout the course (a minimum of six), in which they will present and analyze an aspect of that same week's session. Commentaries may not be submitted more than two weeks after the conclusion of the corresponding session. The required length is 500-700 words.

These commentaries may consist of an analysis of a specific element (aesthetics, ideological or cultural background, etc.) of the film screened during that class, in cases where a complete film has been shown. The starting point will always be the individual reading of a text.

Each submitted commentary will be evaluated according to the following criteria:

- Level of understanding of the ideas and concepts selected by the student from among the course contents.
- Accuracy in the student's personal presentation of those ideas and concepts.
- Strength of argumentation and originality of the interpretation proposed by the student.
- Expository rigor and quality of writing.

Midterm Exam

Based on the material covered in class and the films analyzed in the first section of the syllabus.
The exam will take the entire class session, giving students two and a half hours to complete it. It will consist of two parts: a) Four short-answer questions, each to be answered in no more than five lines. Each question is worth up to 10 points; 2) Two essay questions, with no length limit. Each question is worth up to 30 points.

Final Exam

Comprehensive final written examination covering the films analyzed and the topics studied and discussed in class.
The exam will take the entire class session, giving students two and a half hours to complete it. It will consist of two parts: a) Four short-answer questions, each to be answered in no more than five lines. Each question is worth up to 10 points; 2) Two essay questions, with no length limit. Each question is worth up to 30 points.

Final Paper
Final paper on the films analyzed and the topics addressed and discussed in class. Students are required to write an essay of between 3,500 and 4,000 words on a significant issue related to the course content. The topic of the paper must be approved by the instructor. Students may draw on and further develop ideas and arguments explored in their shorter papers in the final paper. This will allow them to refine their earlier work while integrating and synthesizing the knowledge and critical perspectives developed throughout the course.

This paper, which will be submitted at the end of the course, must be informed by the critical perspectives developed through this course, and by context, drawing on sources such as monographs, book chapters, scholarly journal articles, newspaper articles and internet sources). A minimum of five sources must be used, including at least one book and one scholarly article. Particular value will be placed on the precision of the ideas presented.

By way of example, papers may focus on a specific theme addressed throughout a director's filmography or across several films from a particular period (women, education, religion, sexual identity, the rural world, etc.); the filmography of a woman director; a particular type of character in Almodóvar's cinema; the treatment of major genres (comedy, drama) in Almodóvar's work; immigrant women in contemporary cinema; representations of Spanish culture in Almodóvar's films; or the incorporation and purposes of songs in Almodovar's cinema.

This essay is to be submitted during the final week of classes—specifically, at any time on the day of the last scheduled session (Session 14).

Between Sessions / Weeks 10 and 11, students will submit a draft of their final essay. The instructor will return the draft with comments and corrections during Session / Week 12, allowing students two weeks to incorporate the suggestions and revise their work before submitting the final version.

LEARNING OUTCOMES:
By the end of the course, students will be able to:

- Identify the key features of Pedro Almodóvar's cinematic language.
- Understand and interpret the historical, social, cultural, and aesthetic contexts that made the emergence of Almodóvar's cinema possible and situate his work within the landscape of Spanish cinema from 1975 to 2026.
- Analyze the gender-related issues represented in Almodóvar's films.
- Develop an original critical perspective on the evolution of the image of Spanish women since 2000 through both the films of this filmmaker and those directed by young women directors.
- Evaluate the most significant characteristics of the most noteworthy contemporary Spanish women filmmakers, particularly with regard to the representation of women in their films.
- Situate audiovisual productions and other materials (e.g., newspaper articles, blogs, and chapters from scholarly monographs) within the framework of contemporary socio-cultural academic debates.
- Produce an original reflective and critical discourse applied to film texts.
- Develop critical and argumentative skills that enable the production of rigorous academic research papers integrating specialized bibliography.
- Appreciate the cinema of Pedro Almodóvar, as well as that of this generation of new women filmmakers, as an artistic form of expression and entertainment.

ATTENDANCE POLICY:
As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is mandatory for all IES Madrid classes, including course-related

excursions. Attendance will be monitored by the Absence Committee, and the student is responsible for regularly checking their attendance record in Moodle throughout the semester.

You are allowed a maximum of two unexcused absences for once-a-week courses and four unexcused absences for twice-a-week courses. Each additional unexcused absence will result in a deduction of 3 percentage points from your final grade and/or disciplinary action. Accumulating 8 or more unexcused absences in twice-a-week courses, or 4 or more in once-a-week courses, may result in a failing grade for the course.

Only when surpassing the allowed number of unexcused absences will you be able to excuse an absence. Absences should be reserved for documented medical or family emergencies only. Students should not, under any circumstances, plan their absences in advance for personal reasons other than those specified in the List of Authorized Absences.

Students are responsible for communicating with their instructor(s) regarding any missed graded in-class coursework or the in-class submission of a graded assignment resulting from an absence. Opportunities to make up missed graded in-class coursework or receive deadline extensions are granted at the instructor's discretion. Students must not be absent for exams except in cases of documented medical or family emergencies.

Punctuality is essential for the smooth functioning of academic activities. Arriving more than 10 minutes later will be recorded as a late (L). Accumulating three lates will be considered equivalent to one absence (A). Additionally, arriving more than 20 minutes late will automatically be considered an absence.

For more information, please refer to the full Attendance and Punctuality Policy document.

Cultural Advisory / Trigger Warnings: Many of the films viewed throughout the course contain explicit sexual content and scenes of violence that some students may find disturbing or offensive. Some films also include scenes involving death, suicide, or discussions of controversial topics. All required and optional films may be replaced with alternative films. Students who feel that a particular film conflicts with their personal sensitivities or beliefs are not required to view that work. However, they must replace it with alternative films recommended by the instructor.

CONTENT:

Session	Content	Assignments
Session 1.	**Introduction** • Course introduction: course content, syllabus, and related information. • Explanation of the assessment system. • Introduction to the work of Pedro Almodóvar. Formative years, cultural traditions, stylistic influences, major themes, and artistic evolution. Screening of excerpts from films and documentaries about the director.	• Viewing, analysis, and discussion of the short film *Strange Way of Life*. Screening of selected excerpts from Pedro Almodóvar's early films. • Introduction to key concepts and methodologies for the textual analysis of audiovisual productions.

Session	Content	Assignments
Session 2.	**The 1980s and Almodóvar's Early Films** • Understanding the social and political context of Spain: The Transition to democracy and the social changes of the 1980s. The Movida Madrileña. • Exploring the major trends in Spanish cinema during the 1975-1985 period. • Analyzing the style of Almodóvar's early films (costumbrismo and postmodernity).	• Discussion and analysis of selected texts from Pedro Almodóvar's book *Patty Diphusa*. The theoretical framework for the session will be Cultural Studies applied to the Spanish context of 1975-1985. • Screening and discussion of excerpts from Almodóvar's films from the 1980-1987 period. [Required Reading / Complete before class: "Coming to Madrid", de P. Almodóvar –included in Almodóvar, *The Patty Diphusa Stories and Other Writings* (length: 8 pages)] [Recommended Readings: from the same volume, "*Scarlett O'Hara, a Perfect Manchega*" y "*Self-Interview 1984*" (length: 12 pages)]
Session 3.	**International Success: Mujeres al borde de un ataque de nervios** • Understanding the reasons behind the international success of this Almodóvar film. • Understanding the evolution of the filmmaker's aesthetic style: cinematography, color, and the portrayal of female characters. • Analyzing the themes in this film that constitute the so-called "Almodóvar universe" (loneliness, relationships between men and women, the search for love, and the postmodern city).	• Discussion and analysis of excerpts from films belonging to the "destape" and "quinqui" cinema movements (the screenings will have been completed independently by students prior to the session). In this session, class discussion will follow a group-work format culminating in an academic debate at the end of the class. Theoretical approaches from film theory and textual analysis will be applied. • Screening and discussion of *Mujeres al borde de un ataque de nervios* (1988). [Required Viewing / Complete before class: the episodes "Los nuevos tiempos" and "El amor posible" from the documentary series *Memorias del cine español* (running time: 2 hours)] [Required Viewing / Complete before class: excerpts from films belonging to the "destape" and "quinqui" cinema movements – Video clips available on YouTube (running time: 34 minutes)] [Recommended Reading: the chapter "Del tardofranquismo a la democracia (1969-1982)", by C. Torreiro, included in R. Gubern's *Historia del cine español* (Length: 57 pages)]

Session	Content	Assignments
Session 4.	**Women in Almodóvar's Cinema** • Analyze the representation of women in Almodóvar's films, using "*Todo sobre mi madre"* as a guiding framework.	• Discussion and analysis of interviews with Pedro Almodóvar taken from Frédéric Strauss's book Almodóvar on Almodóvar. The discussion will demonstrate how the representation of women in Almodóvar's films can be situated within the context of feminist film theory. • Analysis and discussion of excerpts from *Todo sobre mi madre* (1999) (students will have viewed the film independently prior to the session). [Required Reading / Complete before class: the chapter "Women on the Verge of a Nervous Breakdown" from F. Strauss's book Almodóvar on Almodóvar (length: 14 pages)] [Required viewing: *Todo sobre mi madre* (running time: 1 hour and 45 minutes)] [Recommended Reading: chapter "Mujeres" ("Women") from J.-L. Sánchez Noriega's book Universo Almodóvar (length: 6 pages)]
Session 5.	**The More Political Cinema of Pedro Almodóvar: The 1990s** • Analyzing the evolution of Almodóvar's cinema, from its more hedonistic perspectives to its more socially and politically engaged positions. • Examining the political issues that are of greatest interest to Almodóvar (e.g., historical memory). • Situating Almodóvar's films of the 1990-2000 period within the socio-political context of Spain.	• Discussion and analysis of texts on the political changes that took place in Spain during the 1990s, using tools and approaches from Cultural Studies (readings to be completed by students prior to the session). • Screening of excerpts from *Live Flesh* (Carne Trémula) and *Parallel Mothers* (Madres Paralelas). [Required Reading / Complete before class: selected excerpts from *La trampa del optimismo: Cómo los años noventa explican el mundo actual*, by González Férriz] (length: 31 pages) [Recommended Reading: the chapter "Sociedad" ("Society") from J.-L. Sánchez Noriega's book *Universo Almodóvar*] (length: 4 pages)

Session	Content	Assignments
Session 6.	**Almodóvar and the Roots of His Cinema** • Understanding the key elements of Almodóvar's more introspective films, including the presence of rural life, Manchegan identity and culture, and the contrast between the countryside and the city.	• Analysis and discussion of excerpts from *Volver* and *La flor de mi secreto* (students must have viewed one of these two films independently prior to the session). [Required viewing: *Volver* (running time: 1 hour and 56 minutes) or *La flor de mi secreto* (running time: 1 hour and 42 minutes)]
Session 7.	**The Latest Almodóvar** • Exploring the defining characteristics of Pedro Almodóvar's most recent films (2010-2023). • Analyzing the representation of women in these films and establishing a comparison with that of his earlier works.	• Discussion and analysis of the documentary *Almodóvar, todo sobre ellas* (students will have viewed the documentary prior to the session and will individually present the most significant aspects of their interpretation at the beginning of class). • Screening and discussion of *Dolor y Gloria* (Pain and Glory). [Required viewing: *Almodóvar, todo sobre ellas* (running time: 51 minutes)] [Recommended Reading: Almodóvar, *'Dolor y gloria': el primer deseo* (estimated reading time: 7 mins)
Session 8.	**Midterm Exam**	
Session 9.	**The "Almodóvar School"** • Exploring filmmakers who have been influenced by Pedro Almodóvar's films. • Understanding the contribution of Pedro Almodóvar's production company, *El Deseo*, to Spanish cinema. • Analyzing and responding to the question of whether an identifiable Almodóvar style can be found in the work of other filmmakers.	• Screening and discussion of excerpts from *Mi vida sin mí (Isabel Coixet), Perdona bonita, pero Lucas me quería a mí (Ayaso y Sabroso).* Given the importance of gender theories in the representations offered by these films, class discussion will be structured around concepts and ideas drawn from that academic framework.

Session	Content	Assignments
Session 10.	**Contemporary Spanish Women Filmmakers** • Exploring the most prominent Spanish women filmmakers of recent years (2010-2023). • Situating these directors within the context of Spanish cinema made by women since the Transition to democracy.	• Discussion and analysis of the article "*Mujeres directoras de cine. Entre el cine de mujeres y el punto de vista de género*" (required reading / Complete before class). (Length: 11 pages) • Screening and discussion of excerpts from films by Spanish women directors from the 1975-2023 period: *Vámonos, Bárbara* (Cecilia Bartollmé, 1978); *Hola, ¿estás sola?* (Icíar Bollaín, 1995); *Siete mesas de billar francés* Gracia Querejeta, 2007); *Las niñas* (Pilar Palomero, 2020). Discussion will be guided by the academic debates that have emerged within feminist film theory and gender studies.
Session 11.	**New Representations of Women in Films by Spanish Women Directors** • Understanding the new perspectives on women offered by films directed by Spanish women filmmakers during the 2000-2023 period. • Identifying the defining characteristics of the female characters portrayed in these films (empowerment, independence, etc.).	• Individual oral presentation and analysis of the main ideas presented in *Teoría y juego del duende*, by F. García Lorca (students will have previously read selected excerpts assigned by the instructor). (Length: 8 pages) • Screening and in-depth analysis of *La Novia*. [Recommended Reading: interview by A. Gail with Paula Ortiz] (estimated reading time: 8 mins)
Session 12.	**The Generational Perspective of New Women Filmmakers** • Exploring some of the recurring themes in films by Spanish women directors during the 2010-2023 period, including intergenerational misunderstanding, the challenges characteristic of a globalized world, and generational issues.	• In-depth analysis of *Las distancias*. To prepare for this session, students are required to read independently a dossier of articles on "mileniarismo" in Spain and to view the film on their own prior to class. Given the socio-cultural nature of this topic, the tools and approaches used for class discussion will be drawn from Cultural Studies. [Required Reading / Complete before class: "Dossier sobre el milenarismo" available on Moodle] (length: 10 pages) [Recommended Reading: S. Gaviria, "From Youth to Adulthood in France and Spain"] (length: 10 pages)

Session	Content	Assignments
Session 13.	**Nostalgia and Memory in the Cinema of New Spanish Women Directors** • Analyzing the recurrence of representations of the past in the work of new women filmmakers and their relationship to historical memory. • Exploring new thematic approaches present in these films in response to uncertainty about the future (e.g., the rediscovery of family ties, the resurgence of religiosity).	• Discussion and analysis of articles examining the relationship between melancholy and childhood in Spanish cinema. • Screening of the film *Verano 1993* and excerpts from other films. [Required Reading / Complete before class: L. Hutcheon, "Irony, Nostalgia, and the Postmodern"] (length: 25 pages) [Recommended Audio: "Nostalgia," from the podcast *Más Platón y menos Prozac*] (Podcast length: 22 minutes)
Session 14.	**The Representation of Women in Recent Spanish Comedies** • Exploring the distinctive characteristics of the most recent Spanish comedies that incorporate a gender perspective	• Screening of the film *Pioneras. Sólo querían jugar (2026)*, followed by a discussion in which students will demonstrate the extent to which they have consolidated the theories and academic debates explored throughout the course. • Group work and individual oral presentations on the most relevant aspects of the film. [Note: On the day of this session, students must submit their final essay by emailing it to the professor]
Session 15.	**Final Exam**	

COURSE-RELATED TRIPS:

- Depending on the cultural events and opportunities available during the semester, a visit to a cinema or another cultural activity related to the course content may be organized.

REQUIRED READINGS & VIEWINGS:

FILMS

- Almodóvar, Pedro, director. *Dolor y gloria*. Spain: El Deseo, 2019.
- ---, director. *Extraña forma de vida*. Spain: El Deseo, 2023.
- ---, director. *La flor de mi secreto*. Spain: El Deseo, 1995.
- ---, director. *La voz humana*. Spain: El Deseo, 2020.
- ---, director. *Mujeres al borde de un ataque de nervios*. Spain: El Deseo, 1988.
- ---, director. *Todo sobre mi madre*. Spain: El Deseo, 1999.
- ---, director. *Volver*. Spain: El Deseo, 2006.
- Ortiz, Paula, director. *La novia*. Spain: Get in the Picture Productions, 2015.
- Simón, Carla, director. *Verano 1993*. Spain: Inicia Films, 2017.
- Trapé, Elena, director. *Las distancias*. Spain: Coming Soon Films, 2018.

DOCUMENTARIES AND PODCASTS

- Galán, Diego, director. *Memorias del cine español*. RTVE. Accessed September 7, 2026. https://www.rtve.es/play/videos/memorias-del-cine-espanol
- Mondelo, Sergio, director. *Almodóvar, Todo sobre ellas*. 2016. Vimeo. https://vimeo.com/161612352
- "Nostalgia." Más Platón y menos Prozac. Cadena SER, March 24, 2023. Accessed September 7, 2026. https://cadenaser.com/audio/1679666463238

READINGS

- Aguilar Carrasco, Pilar. *¿Somos las mujeres de cine?* Oviedo: Instituto Asturiano de la Mujer, 2004.
- Almodóvar, Pedro. *The Patty Diphusa Stories and Other Writings*. London: Faber and Faber, 1992.
- ---. '*Dolor y gloria': el primer deseo*. El País, March, 24, 2019. https://elpais.com/elpais/2019/03/23/opinion/1553348331_684765.html
- Bernárdez, Asunción. *Mujeres en medio(s): Propuestas para analizar la comunicación masiva con perspectiva de género*. Madrid: Fundamentos, 2015.
- Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 1979.
- Casetti, Francesco, and Federico Di Chio. *Cómo analizar un film*. Barcelona: Paidós, 1991.
- Castejón Leorza, María. "Directoras de cine. Entre el cine de mujeres y el punto de vista de género." In *25 años de cine. Muestra internacional de cine y mujeres de Pamplona*, edited by María Castejón. Pamplona: IPES, 2012: 11-21.
- Gail, Alexandra H. "Entrevista con Paula Ortiz." Farrucini, December 11, 2015. https://farrucini.es/entrevista-paula-ortiz-directora-la-novia.
- García Lorca, Federico. Juego y teoría del duende. Edited by Domingo Rodríguez Romero. Nortesur, 2010.
- Gaviria, Sandra. "From Youth to Adulthood in France and Spain." Revista de Juventud, no. 71 (2005). https://www.injuve.es/sites/default/files/autonomyoftheyoungineurope.pdf.
- González Férriz, Ramón. *La trampa del optimismo: Cómo los años noventa explican el mundo actual*. Madrid: Debate, 2020.
- Gubern, Román. *Cultura audiovisual: Escritos 1981–2011*. Madrid: Cátedra, 2013.
- ---. *Historia del cine español*. Madrid: Cátedra, 2009.
- Hutcheon, Linda. "Irony, Nostalgia, and the Postmodern". In *Methods for the Study of Literature as Cultural Memory*, (Leiden, The Netherlands: Brill, 2000) doi: https://doi.org/10.1163/9789004488595_016.
- Monaco, James. *How to Read a Film*. New York: Oxford University Press, 1977.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (1975): 6–18.
- Sánchez Noriega, José Luis. *Universo Almodóvar: Estética de la pasión en un cineasta posmoderno*. Madrid: Alianza, 2017.
- Strauss, Frédéric. *Almodóvar on Almodóvar*. London: Faber and Faber, 2006.
- Zunzunegui, Santos. *Pensar la imagen*. Madrid: Cátedra, 1989.

RECOMMENDED READINGS:

- Aguilar Carrasco, Pilar. *Mujer, amor y sexo en el cine español de los 90*. Madrid: Fundamentos, 1998.
- Allinson, Mark. *Un laberinto español: Las películas de Pedro Almodóvar*. Madrid: Ocho y Medio, 2003.
- Almodóvar, Pedro. *Patty Diphusa*. Barcelona: Anagrama, 1991.
- Arranz, Fátima. *Cine y género en España*. Madrid: Cátedra, 2010.
- Ballesteros, Isolina. *Cine (ins)urgente: Textos fílmicos y contextos culturales de la España postfranquista*. Madrid: Fundamentos, 2001.
- Balonga Fuguerola, M.ª Asunción. *El mito de la supermujer: Desde el cine con amor...*. Madrid: Ediciones Internacionales Universitarias, 2003.
- Berzosa, Alberto. *Homoherejías fílmicas: Cine homosexual subversivo en España en los años setenta y ochenta*. Madrid: Brumaria, 2014.

- Castejón Leorza, María. *Más fotogramas de género: Representación de feminidades y masculinidades en el cine español de los 90*. Logroño: Sinindice, 2015.
- Castro, Amanda. *La representación de la mujer en el cine español de la transición*. Oviedo: KRK Ediciones, 2009.
- Colaizzi, Giulia, ed. *Feminismo y teoría fílmica*. Valencia: Episteme, 1995.
- García de León, M. Antonia. *Pedro Almodóvar: La otra España cañí*. Ciudad Real: Diputación Provincial, 1989.
- Gil Gascón, Fátima. *Españolas en un país de ficción: La mujer en el cine franquista (1939–1963)*. Sevilla: Comunicación Social Ediciones, 2011.
- Heredero, Carlos F. *La mitad del cielo: Directoras españolas de los años noventa*. Málaga: Festival de Cine Español, 1998.
- Holguín, Antonio. *Pedro Almodóvar*. Madrid: Cátedra, 1994.
- Kuhn, Annette. *Cine de mujeres: Feminismo y cine*. Madrid: Cátedra, 1991.
- Markus, Sasa. *La poética de Pedro Almodóvar*. Barcelona: Littera Books, 2001.
- Martin-Márquez, Susan. *Feminist Discourse and Spanish Cinema: Sight Unseen*. Oxford: Oxford University Press, 1999.
- Morris, Barbara and Vernon, Kathleen M. *Post-Franco, Post-modern: The Films of Pedro Almodóvar*. Connecticut: Greenwood Press, 1995.
- Poyato Sánchez, Pedro. *Identidad visual y forma narrativa en el drama cinematográfico de Almodóvar*. Madrid: Síntesis, 2015.
- Rodríguez, Jesús. *Almodóvar y el melodrama de Hollywood: Historia de una pasión*. Valladolid: Maxtor, 2004.
- Seguin Vergara, Jean-Claude. *Pedro Almodóvar o La deriva de los cuerpos*. Murcia: Filmoteca Regional, 2009.
- Strauss, Frédéric. *Conversaciones con Pedro Almodóvar*. Madrid: Akal, 2001.
- Yarza, Alejandro. *Un caníbal en Madrid: La sensibilidad camp y el reciclaje de la historia en el cine de Pedro Almodóvar*. Madrid: Libertarias Prodhufi, 1999.
- Zurián, Fran A., and Consuelo Vázquez Varela, comps. *Almodóvar: El cine como pasión*. Cuenca: Universidad de Castilla-La Mancha, 2005.
- Zurián, Francisco A., ed. *Miradas de mujer: Cineastas españolas para el siglo XXI*. Madrid: Fundamentos, 2017.

INSTRUCTOR BIOGRAPHY:

[redacted]